

# SPRING CLOTHS, LACE & SASHES IN Pretty Paris Fashions

BY ELISE DEY.

Paris, Saturday.—We are beginning to don our springtime garb. Along the Champs Elysees trees are putting forth fresh green shoots, and occasionally one sees a white magnolia tree in bloom. The early roses brought out many lovely women, beautifully gowned, and now spring modes may be considered fairly established.

Nothing astonishing in the way of novelties was noticed, yet all, including hats, dresses, shoes and dainty hostery, were lovelier, if possible, than ever before.

One may conclude from this that a point almost the perfection of artistic dressing has been reached. Women are always eager to improve upon fashions—suggesting a change here, a slight variation there, until the whole is satisfactory as well as beautiful. This absence of radical difference argues well for modistes and equally well for variety-loving devotees of fashion.

Skirts trail as much as ever and waists blouse slightly, while belts describe a gentle and graceful curve, instead of the less becoming point, which was worn in such exaggerated styles. Sleeves, however, exhibit more pronounced fullness; in fact, they are extremely "baggy" from elbow to wrist, though fitting closely on the hand.

Long shoulders are in vogue and all trimming is put on to accentuate these lines. Collars still appear as a part of the corsage instead of a bit of applied trimming, while sashes figure prominently on all manner of gowns. Upon this rather unimportant adjunct counterfeits seem to lavish an unusual amount of attention and, unless the sash is a decided contrast to the rest of the gown, it invariably follows on the general trimming scheme.

On lace and thin silk dresses the sash usually reaches far down the skirt, the two ends of proportionate length being finished across the bottom in a point. Sometimes trimming is applied on the same lines. For instance, a lace gown which has its under nooses of pale blue mousseline trimmed with three rows of pink-edged fine ribbon, will have the sash made of the same material, with three rows of ribbon applied in the same manner. Thin mousseline trills or ruffles make an effective ornamentation, and appliques of lace are a further suggestion when a bit of this trimming appears on the dress.

A very pretty novelty was a sash of pink liberty, with the long ends rounded off instead of pointed. All around the edges were thin chiffon roses in pale pink, and at the back of the waist, where the sash was fastened, were clusters of these same delicate flowers.

**SASHES THE CHIEF TRIMMING.**  
Mousseline and crepe sashes, both plain and flowered, often supply the chief trimming of gowns, especially for youthful persons. The long, soft streamers are becoming and girlish-looking and are particularly appropriate for summer frocks.

Belted blouses and streamers fold softly about the waist and fall in charming undulations over trailing skirts. Some very pretty sashes of shorter length are noticed on both airy and woolen dresses. The material, whether of silk or to match the frock, is tied in a loose loop at the back, and then two ends are permitted to fall about sixteen inches down the skirt, the decorated and enameled ornaments are important in the arrangement of these sashes. Sometimes the front is held by two diagonally crossed straps of the same material, and the ends of these are caught under ruffles, tulle or some other equally handsome button. At the back four more ornaments will usually appear, placed in the same manner as the other.

Naturally, the cost of the gown may be materially increased by the addition of such beautiful and expensive trimmings. With the rage for lace increasing every minute we are having much to do to keep pace with this lovely and extravagant mode. One of the newest wrinkles is having the lace or mesh dyed to match the dress fabric. An example of this is a pale pink crepe tulle, with its lovely tucked skirt set upon a yoke of flat lace in exactly the same shade as the crepe. The yoke would probably cover the hips, then extends down the front in a long narrow point. The corsage is trimmed in the same gray washed silk, so that no other note of color is in evidence to break the harmony of pearl gray. Very gowns are treated to the same kind of trimming, some even blue, both dark and light, display lace immaculate to match.

Plain trimmings are very modish just now, and many of the newest trim dresses have cravats, and even belts, of Scotch tartan. It is some time since these effects have been used, and everyone will find pleasure in seeing them again displayed in such fashionable settings. Plain and really extremely smart, and they also become very tiresome, which accounts for their long retirement. Besides cloth plaids, checks and ties, which are coming down the shops, there are all manner of pretty little accessories, even including tartan sunshades, which are being taken up with excellent effect upon the trimmings of this gown. This costume is made of dark blue woolen velveteen upon a foundation of thin silk to match. The skirt is decidedly unique in its arrangement of curving folds and fan platings. Down the front its entire length is creased a double bee plaited panel, and from each side of this panel, about eight inches from the top, narrow straps are drawn down, then slightly upward, as it crosses the back of the skirt. Above this stitched fold, which comes to a sharp point where it meets the panel, the plait of the panel is held flat, while the skirt from this point down, about the same distance below the starting point of the first overlapping fold is that between the belt and the same tuck, and toward the side there begins another fold. This fold, a point here, then follows the line of the upper tuck. At this place there is an inset of fan plating which is shorter than that of the first panel, though in other respects they match.

A third rounding tuck begins at the side toward the back, and this is about sixteen inches above the bottom of the skirt. In style and line it duplicates the other two, while the fan plait is in a narrow, narrow and the same as the others, though of much shorter length.

The bottom of the skirt, which assumes a circular shape, is turned up in a two-inch hem headed with a fancy piping of bright plaid taffeta.

**BASQUES FOLLOW ROUND LINES.**  
The small eon has basques put on so that they cover from the sides and follow the rounding lines of the upper tuck in the skirt. They are in three overlapping pieces, and the edges are finished with the same piping of plaid taffeta. These basque sections fall from a folded girdle of plaid taffeta, which shows all around below the loose jacket. Rather short and with a straight plaited front, this jacket is a smart little touch to the graceful and flowing gown.

Three deep plaits stitched part way are laid in each side of the front, while the back has the same number and width, but the waist to produce a slender effect.

A broad, rounded collar, formed of two pieces of the blue velveteen laid over silk and finished around the edge with a piping of plaid taffeta, is laid in at each side of the jacket. The neck is cut down in a point, and the jacket features with narrow straps of the material, which cross each other diagonally and are held by tiny gold buttons.

A piece of embroidered white tulle is laid about the neck of the jacket, and this throws into relief the stock and state ends of pale blue batiste, finely tucked and trimmed with narrow Valenciennes.

The sleeves are of modern fullness, with the upper part plain and the lower section cut off to show an under puff of blue silk, which is gathered into a waistband of blue



A BLUE VEIL PIPED WITH PLAID TAFFETA.

veiling piped on both sides with plaid taffeta. No material is more modish than this soft woolen velveteen, which is as pretty as the silky ones and trim up in very good style.

The still remains the chosen shade for service gowns, while pale gray and cream may be considered the smartest for dressier occasions.

The Redfern model is a light cloth of this beautiful pearly shade of gray. The front of the skirt shows a cluster of tucks running from the waist to the top of the deep flounce in the center and growing shorter at the sides. The back repeats the same, while the side features a deep, deep flounce in the center and growing shorter at the sides. The back repeats the same, while the side features a deep, deep flounce in the center and growing shorter at the sides.

Another there are about seven of the plaited and they serve to break up the otherwise plain effect of the flounce, which is simply finished around the bottom with a two-inch hem set on with facings.

The entire corsage is laid in blue tucks and this opens over a fancy vest of tucked mousseline and lace. Down each side of the broad band of the handsome lace, which the vest is of gray tucked cloth. The tucks are freed toward the wrist, so that the fullness forms a graceful, flowing line into a lace wristband. Two straps come from the outer side of the sleeve, and, crossing the inner side, have a tiny pointed ends held with silver buttons.

The lace is a fine shade of Tuscan straw, draped with lace and having the space between the rolling trim and low crown filled with small white roses. The flowers form two clusters at the back, and in addition to these there are two rosettes of black velvet ribbon.

**DAINTY DRESS OF BATISTE.**  
A pretty little batiste dress, with its sleeve white ground embroidered all over in a star pattern, was made up over a pale blue taffeta foundation. This was finished about the foot with several overlapping flounces of blue chiffon, and she

outer one, which was a foot deep, was accordion plaited, with three rows of deep blue tucks in the center, and the bottom flounce around the lower edge, and had its square cut border outlined with white lace in a design which seemed to be a combination of Irish point and delft.

About eight inches below the waist there was an inset of lace at least half a yard wide. This broad band came a bit higher at the back, and as it gently sloped toward the front it was intersected by a panel of lace, which extended the entire length of the skirt. In addition to the Irish point patterns, which had a flit mesh back, around the embroidery, which of the batiste were cut out and applied effectively upon the lace.

Over a blouse of finely tucked blue chiffon there was a bolero of embroidery which rounded out at the throat to disclose the delicate underwork of blue. The bottom of the bolero was cut in square between the arm and, meeting at the outside, was there caught in such a manner that it fell in a long single tassel.

The other gown on this page is of pale blue muslin cloth with a plaited blouse over which is worn a charming coat of Irish crocheted lace. The skirt, though severely plain, is one of the prettiest modern, and around the bottom there is a two-inch band of crocheted lace, placed between the folds of the cloth, just the width of the lace.

Nothing in the way of feminine decoration is smarter than the semitulle sashes, and though light and even then are to be very much worn, lace is ever the height of daintiness and beauty.

This particular sash is embellished with the new rayon cord and tassels, which are used to close the coat when it is drawn to wear it on. The lace is put upon a foundation of white mousseline over tulle, so there is nothing unbecomingly soft appearance. The sleeves are made after the style of the dress, that is with a puff at the wrist. In this case the fullness is supplied by pale blue chiffon, which is drawn into a wristband of lace, sewn with small silver cords and tassels.

**SPRING MYF'S A FANCY.**  
While modish as a general thing suggest sharp, biting weather and winter apparel, two dainty articles in this instance are more of a springlike accessory. In the first place,

LIGHT GRAY CLOTH WITH LACE AND CHENILLE TRIMMING.

there is nothing heavy in its makeup and no far, instead, there are mosses and clouds of shimmering fabric.

In shape this smart novelty resembles a poncho and is carried after the manner of a capelet, and the trim, which would be an excellent suggestion for a bride-to-be, is made of soft pale blue tulle, gathered over a lining of shirred chiffon in the same heavenly tint.

It is light, graceful and airy and drawn across the outside are two rows of folded tulle, which start underneath a bunch of gathered tulle and extend downward as pendant tassels, each one furnished with a cluster of flowers, are perched to swing below the rounded edge of this wide and charming poncho.

The same idea of daintiness and freshness is carried out with regard to the hat, which is a flat, round shape, woven of pale blue straw. The facing is of blue tulle, gathered softly and over the edge of the brim there is a row of small tassels.

Bridesmaids have frequently resorted to rays never more instead of the regulation bouquet, but this pretty little ensemble. This is the season for brides and their maid attendants, and the more unusual, rarer and fancier baskets.

Pretty little capes of flowers and ribbons are among the latest novelties, while sashes may be considered the height of smartness. These are made of broad, soft ribbons wound around the waist, and the ends of the ribbon are tucked into the folds of the skirt, and from with flat bunches of small flowers, such as forget-me-nots, buttercups, daisies or violets. From the center of each bunch, a ribbon is drawn directly in the back, and ends of ribbon are draped over the flimsy skirt. These are trimmed with small tassels, and the ends of the ribbon are tucked into the folds of the skirt, and from with flat bunches of small flowers, such as forget-me-nots, buttercups, daisies or violets.

Many of the new hats which are designed for bridesmaids wear are decorated with natural flowers, and these look beautiful, indeed, as they nestle among fine meshed laces and masses of chiffon or tulle.

The forget-me-not hat portrayed here would make an excellent model for a hat worn by a bridesmaid. It is decorated with artificial ones are used to wreath the brim, and a bunch is placed underneath the turned-up brim on the left side. The top of the hat is of fine cream white batiste embroidered in white and held around the crown by means of a twisted blue ribbon which falls over the brim at the back.

The other hat is one of the bright flower-bedecked models, and is made of the horse-hair braid, with wreaths and clusters of brilliant scarlet geraniums laid about the rolling brim and placed under the left side against the head. The facing for this hat is constructed of finely shirred tulle in a deep cream tint. The bright cream foliage, with its darker veins and lacy brown markings, contrasts prettily with the white of the straw and the rich red velvet flowers. Strange to say, there is not a shred of lace combined with the trimming, and

another somewhat remarkable departure from present modes is observed in the entire absence of pendant flowers or tassels.

**She Smiles at Wrecks.**

Every clever hostess must to all appearances be made of stone, so far as disagreeable happenings are concerned. Even though a guest or careless waiter has verily breaks a bit of china which can never be replaced, she must smile on through the loss of the entire set and emphasize the pleasure of the evening.

Her well-bred calm inspires her guests with a feeling of confidence, and through her heart she may be very dubious about certain important details of her dinner service, if she does not show her anxiety, everything will pass off to a happy conclusion.

**His Marriage Fee.**

A poor couple living in the Emerald Coast to the priest for marriage, and was met with a demand for the marriage fee. It was not forthcoming. Both the consenting parties were rich and in their prospects, but devoid of financial resources. The father was a doctor. "No money, no marriage," said the priest. "Give me five, your reverence," said the blushing bride, "to do and get the money." It was given and she sped forth as a delegate mission of raising a marriage fee of pure nothing. After a short interval she returned with the sum of money. The ceremony was completed to the satisfaction of all. When the paring was taking place, the newly-made wife seemed a little uneasy.

"Anything on your mind, Catherine?" said the father.

"Well, your reverence, I would like to know if this marriage could not be a little better?"

"Certainly not, Catherine. No man is put on his ass for nothing." "Could you not do it yourself, father?" "Could you not spoil the marriage?"

"No, no, Catherine, you are past me now. I have nothing more to do with your marriage."

"That does me mind," said Catherine, "and God bless your reverence. There's the ticket for your hat. I picked it up in the lobby and pawned it."

**The Quips of Little One.**

Motherhood.

Grandad—What makes you look so unhappy, Willie?

Willie—"Cause nobody never calls me no names. I'm doing something I don't want to do."

Some time ago little Walter had occasion to differ with his aunt upon some trifling matter.

"I tell you," said aunt, placidly, "I know a few things."

"And I know as few things as you, grandad," said Master Walter, indignantly. "Daddy," asked little Jack, "where does smoke begin when he wants to wag his tail?"

Mamma (at the breakfast table)—You ways ought to use your napkin, George. George—I am used to it, mamma; I've the dog tied to the leg of the table with



BLUE CLOTH WITH A SMART LACE COAT.

## Timely Talk on Belts and Girdles.

Since sashes are the modish decoration for all manner of fancy gowns, the tailor girl would like to know what she is going to wear with her trim shirtwaist and canvas or linen skirt.

Fancy rosettes and long streamers are, of course, inappropriate with this style of dress, and nothing remains but a smart leather belt to conceal the joining of blouse and skirt. It would be something of a delight if one might chronicle a novelty in the way of belts, but there is nothing particularly new, and it is impossible to say whether they shall be broad or narrow, for both styles are worn. As a matter of fact, as many of one kind as of the other are seen.

Broad elastic belts, which have long been fashionable in Paris, are becoming more and more popular here, and this season they are much prettier and more effective than the straight, broad band worn last year. Instead of being of the same width all around, the newest belts are worn so that they are much broader at the front than at the sides, or else the belt consists of three lack-wide strips of elastic, which slip under a short metal slide at each side and then separate, so as to leave a small space between each strip as it enters the long fancy buckle.

Many of the black, white and gray elastic girdles are ingeniously studded with ball heads or cabochons, though a much newer effect is secured through having silver or gold threads woven in with the alken outer covering.

The arrangement of buckle and slides gives the waist a very ornamental appearance, for many of the smartest belts are supplied with such four handsome embellishments. At the front a long, narrow clasp of chased or enameled metal extends over the skirt in a slight point. The ornament at the back matches this in design, though it may be either a slide or a smaller reproduction of the buckle. The two slides worn at the sides are quite narrow and are slightly curved to fit the figure. The effect of such a belt comes nearer being that of regulation girdle than any we have seen for some time.

While elastic belts are really beautiful and wear less often than the stiff, the mountings for these pretty affairs are frequently of dull silver or else gold filigree set with rich stones. Corsets are charming and unique, and the combination of pink and white is very dainty for a light velvet or linen skirt.

Black belts display the thickest of steel cabochons, with glittering cut buckles to match.

Slides appear upon all kinds of belts except the plain leather ones and a very few straight round canvas or linen ones.

Even the plain silk and woolen belts have their sets of three fancy slides matching the larger buckles.

Silk belts are made with soft folds, which broaden at the back and narrow considerably toward the front.

Soft white silk, with gold mountings, makes a smart accessory for duck and linen

frocks, and if the belt is quite narrow in front, then the buckle is merely a tiny clasp.

A beautiful white silk folded girdle had a broadly pointed clasp, made of dark blue enameled metal, fastened together with a small buckle. The ornament at the back was somewhat smaller, but of the same pattern as the buckle, while the two slides were much narrower, and extended the full width of the belt, which was only two inches at this point.

Many of the black belts are trimmed with rows of stitching, either in white or black, while the white show fine rows of black machine work.

Plain gilt girdles are run through these beautiful buckles, though more fancifully worn bands, showing patterns in colors, are shown. While many buckles are elaborate, these little accessories are considered to be a special preference for the simple style. For instance, the plain harness buckle of chased gold or richly studded design is quite the smartest effect to be secured.

A certain stylish little belt, designed to attract the sport-loving young woman, really is the one with a particular fondness for horse, has the buckle fashioned from a bit of the belt itself in a narrow leather band, with an oval slide at the back, while across the front, for the width of at least four inches, there extends this horse argument.

A plain muslin belt, of either black or gray, is very smart with one of these buckles made of gun metal.

One Parisian novelty in the belt line is made of coarse twine. Instead of having slides at the back and sides, the strands are woven into narrow braids, while between these little accessories are small, enameled rows. This belt is at least three inches wide and is held at the front by means of a small metal buckle, and across the front, for the width of at least four inches, there extends this horse argument.

Without doubt leather belts will always be popular, and there is scarcely any change noticed in this season's offerings.

Straight, narrow bands of suede or sea-calf, some proved themselves eminently satisfactory, so the tailor girl doesn't desert extreme novelties in this line.

Perhaps the newest belt is a trim broader than last year's, but the buckles appear about the same. More white leather, both in suede and sea-calf, will be worn, and the trimmings for them invariably are of gold.

It is a pleasure to announce that those hideous pointed affairs, furnished with a double set of buckles and straps, are no longer displayed either in the shops or adorning slender waists.

This year, to be altogether modish, choose either a pretty fancy elastic girdle or else a plain, smart leather band, with a buckle to match it in simplicity or design.



FORGET-ME-NOTS AND FILMY TULLE.



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